

KUNKEL BROTHERS'

Concert and Exhibition Duets.

BANJO—Burlesque Ethiopian.....	Melnotte	\$1 00
BUTTERFLY—Caprice Galop.....	Melnotte	1 25
CALIFORNIA—Valse de Concert.....	Epstein	1 25
CARNIVAL OF VENICE—Extravaganza.....	Melnotte	1 25
CONCERT POLKA, (Bilse).....	Melnotte	75
DAISIES ON THE MEADOW—Waltz.....	Paul	1 00
DON'T BLUSH—Polka.....	Kunkel	1 00
ELLA'S EYES—Polka.....	Kunkel	1 00
EN AVANT—Marche Militaire.....	Schotte	1 00
EVENING CHIMES.....	Paul	1 00
FIRST SMILE—Waltz.....	Paul	1 00
GEM OF COLUMBIA—Galop de Bravoure.....	Siebert	1 00
GERMANS' TRIUMPHAL MARCH.....	Kunkel	1 25
HEATHER BELL—March.....	Kunkel	1 00
HEATHER BELL—Polka.....	Kunkel	1 00
HEATHER BELL—Waltz.....	Kunkel	1 00
HUZZA, HURRAH—Galop.....	Wollenhaupt	80
INTERNATIONAL FANTASIA—Grand Potpourri No. 2.....	Epstein	2 50
Introducing Miserere from Il Trovatore, Valse from Faust, Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen, and Yankee Doodle, with Variations.		
IL TROVATORE—Grand Fantasia.....	Melnotte	1 50
LAUTERBACH WALTZ—Variations— (Lutz).....	Melnotte	1 00
LOVE AT SIGHT—Polka.....	Kunkel	1 00
LOVE'S GREETINGS—Schottische.....	Siebert	75
MAIDEN'S PRAYER—Concert Variations.....	Paul	1 00
MARCH OF THE GOBLINS.....	Julie Rive-King	1 00
MARCHE DES JEUNES DAMES.....	Goldbeck	1 00
MORNING CHIMES.....	Paul	1 00
NIGHT BLOOMING CEREUS—Polka— Scheuermann.....		1 25
NECK AND NECK—Galop.....	Meyer	1 00
MAY GALOP.....	Sisson	80
WACO WALTZ.....	Sisson	80
ZETA PHI MARCH.....	Hickock	80
SILVER WAVES.....	Wyman	1 50
WEDDING MARCH.....	Floersheim	1 00
MARSH-HUMORESKE.....	Kroeger	80
CARELESS ELEGANCE QUICKSTEP,	Geo. Schleiffarth	75
MAZEPPA GALOP BRILLIANT.....	A. Streleski	1 00
OUR BOYS—March.....	Anschütz	1 00
LOVE'S WHISPERING—Valse Caprice,	Kieselhorst	1 00
WYMAN INSTITUTE MARCH.....	Zeisberg	75
ALHAMBRA—Moorish Dance.....	Charles Kunkel	1 00
OUR GIRLS—March.....	Paul Jones	75
OUR BANNER—March.....	Paul Jones	75
VALSE MIGNONNE.....	Louis Conrath	1 00
CINDERELLA—Impromptu Walzer.....	L. Conrath	1 00
MARCHE DES ADELPHIENNES.....	J. T. Coley	1 25

ALPINE STORM, A Summer Idyl,

Charles Kunkel, \$1.50

SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

CALIPH OF BAGDAD.....	Melnotte	\$1 75
FRA DIAVOLO.....	Melnotte	1 50
MASANIELLO.....	Melnotte	2 00
MERRY WIVES OF WINDSOR.....	Melnotte	2 00

POET AND PEASANT.....	Melnotte	\$1 75
STRADELLA.....	Melnotte	1 50
WILLIAM TELL.....	Melnotte	2 50
ZAMPA.....	Melnotte	1 50

Jean Paul's Operatic Fantasies.

1. IL TROVATORE.....	Verdi	1 00
2. FATINITZA.....	Suppe	1 00
3. BOHEMIAN GIRL.....	Balfe	1 00

4. NORMA.....	Bellini	1 00
5. H. M. S. PINAFORE.....	Sullivan	1 00
6. LA SONNAMBULA.....	Bellini	1 00

St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

CHRISTMAS BELLS.

GAVOTTE.

(C)

CARL SIDUS, Op. 214.

Allegretto. ♩—132.

First system of musical notation for the Gavotte, measures 1-4. The music is in 2/4 time, featuring a treble and bass staff with various notes and rests.

Second system of musical notation for the Gavotte, measures 5-8. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Third system of musical notation for the Gavotte, measures 9-12. The music continues with various notes and rests.

Fourth system of musical notation for the Gavotte, measures 13-16. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Fifth system of musical notation for the Gavotte, measures 17-20. The music concludes with various notes and rests.

First system of musical notation for the Finale, measures 1-4. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Second system of musical notation for the Finale, measures 5-8. The music continues with various notes and rests.

Third system of musical notation for the Finale, measures 9-12. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Fourth system of musical notation for the Finale, measures 13-16. The music continues with various notes and rests.

Fifth system of musical notation for the Finale, measures 17-20. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'.

Repeat from the beginning to 18, then close with the FINALE.

FINALE.

Sixth system of musical notation for the Finale, measures 21-24. The music concludes with various notes and rests.

KUNKEL BROTHERS'

Concert and Exhibition Duets.

BANJO—Burlesque Ethiopian.....	Melnotte	\$1 00
BUTTERFLY—Caprice Galop.....	Melnotte	1 25
CALIFORNIA—Valse de Concert.....	Epstein	1 25
CARNIVAL OF VENICE—Extravaganza.....	Melnotte	1 25
CONCERT POLKA, (Bilse).....	Melnotte	75
DAISIES ON THE MEADOW—Waltz.....	Paul	1 00
DON'T BLUSH—Polka.....	Kunkel	1 00
ELLA'S EYES—Polka.....	Kunkel	1 00
EN AVANT—Marche Militaire.....	Schotte	1 00
EVENING CHIMES.....	Paul	1 00
FIRST SMILE—Waltz.....	Paul	1 00
GEM OF COLUMBIA—Galop de Bravoure.....	Siebert	1 00
GERMANS' TRIUMPHAL MARCH.....	Kunkel	1 25
HEATHER BELL—March.....	Kunkel	1 00
HEATHER BELL—Polka.....	Kunkel	1 00
HEATHER BELL—Waltz.....	Kunkel	1 00
HUZZA, HURRAH—Galop.....	Wollenhaupt	80
INTERNATIONAL FANTASIA—Grand Potpourri No. 2.....	Epstein	2 50
Introducing Miserere from Il Trovatore, Valse from Faust, Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen, and Yankee Doodle, with Variations.		
IL TROVATORE—Grand Fantasia.....	Melnotte	1 50
LAUTERBACH WALTZ—Variations— (Lutz).....	Melnotte	1 00
LOVE AT SIGHT—Polka.....	Kunkel	1 00
LOVE'S GREETINGS—Schottische.....	Siebert	75
MAIDEN'S PRAYER—Concert Variations.....	Paul	1 00
MARCH OF THE GOBLINS.....	Julie Rive-King	1 00
MARCHE DES JEUNES DAMES.....	Goldbeck	1 00
MORNING CHIMES.....	Paul	1 00
NIGHT BLOOMING CEREUS—Polka— Scheuermann.....		1 25
NECK AND NECK—Galop.....	Meyer	1 00
MAY GALOP.....	Sisson	60
WACO WALTZ.....	Sisson	60
ZETA PHI MARCH.....	Hickock	60
SILVER WAVES.....	Wyman	1 50
WEDDING MARCH.....	Floersheim	1 00
MARSCH-HUMORESKE.....	Kroeger	60
CARELESS ELEGANCE QUICKSTEP,	Geo. Shleiffarth	75
MAZEPPA GALOP BRILLIANT.....	A. Strelezki	1 00
OUR BOYS—March.....	Anschütz	1 00
LOVE'S WHISPERING—Valse Caprice,	Kieselhorst	1 00
WYMAN INSTITUTE MARCH.....	Zeisberg	75
ALHAMBRA—Moorish Dance.....	Charles Kunkel	1 00
OUR GIRLS—March.....	Paul Jones	75
OUR BANNER—March.....	Paul Jones	75
VALSE MIGNONNE.....	Louis Conrath	1 00
CINDERELLA—Impromptu Walzer.....	L. Conrath	1 00
MARCHE DES ADELPHIENNES.....	J. T. Coley	1 25

ALPINE STORM, A Summer Idyl,

Charles Kunkel, \$1.50

SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

CALIPH OF BAGDAD.....	Melnotte	\$1 75
FRA DIAVOLO.....	Melnotte	1 50
MASANIELLO.....	Melnotte	2 00
MERRY WIVES OF WINDSOR.....	Melnotte	2 00

NONPAREIL GALOP.....	Kunkel	\$1 00
ON BLOOMING MEADOWS—Concert Waltz.....	Julie Rive-King	1 50
PEGASUS—Grand Galop.....	Schotte	1 50
PENSEES DANSANTES (Thoughts of the Dance)—Valse Caprice.....	Julie Rive-King	1 50
PHILOMEL—Polka.....	Kunkel	75
POLONAISE HEROIQUE—Morceau de Concert.....	Julie Rive-King	1 25
PUCK—Marche Grotesque.....	Melnotte	1 25
RESTLESS LOVE—Polka.....	Kunkel	1 00
SCHOTTISCHE MILITAIRE.....	Green	75
SCOTCH DANCES—(Ecossaise).....	Chopin	1 00
SHAKESPEARE MARCH.....	Kunkel	75
SHOOTING METEOR—Galop Brillant.....	Paul	1 00
SKYLARK POLKA.....	Dreyer	1 00
SPARKLING DEW—Caprice.....	Kunkel	1 00
OPERATIC FANTASIA—Grand Potpourri No. 1 Epstein.....		2 50

Introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Stradella, Wagner's Tannhauser March, Suppe's Banditenstrolche, and Boscowitz's Torchlight March.

ST. LOUIS NATIONAL GUARD QUICK- STEP.....	Green	75
SUITE DE LAENDLERS.....	Andres	2 00
THE FLIRT—Impromptu a la Polka.....	Paul	1 00
THE JOLLY BLACKSMITHS.....	Paul	1 00
TRUST IN GOD—Religious Meditation.....	Melnotte	1 00
UNTER DONNER UND BLITZ—Galop. (Strauss).....	Melnotte	75
VENI, VIDI, VICI—Galop.....	Melnotte	1 00
VIVE LA REPUBLIQUE—Grande Fantaisie (Treating Marseillaise and Mourir Pour la Patrie).....	Kunkel	1 25
VISITATION CONVENT BELLS.....	Kunkel	60
FIRST RIDE GALOP.....	Sidus	60
THE CUCKOO AND THE CRICKET.....	Sidus	60
POLKA GRACIEUSE.....	Kroeger	1 00
MARCH OF THE AMAZONS.....	Kroeger	1 00
DANSE CHARACTERISQUE.....	Kroeger	1 00
SUITE DE VALSES.....	Kroeger	1 50
FARFADET SCHERZO-GALOP, (Grieg).....	Jean Paul	1 00
TOURISTS' MARCH.....	C. T. Sisson	1 00
POLO—Galop de Concert.....	Dinkgrève	1 00
TARANTELLA.....	Louis Conrath	1 25
HAPPY BIRDLING—Rondo.....	Carl Sidus	60
ADELE—Impromptu a la Valse.....	Kieselhorst	60
LA MOZELLE—Valse Brillante,	Mc Nair Ilgenfritz	1 25
FLASH AND CRASH—Galop de Concert,	S. P. Snow	1 25
HUMORESQUE—Danse des Negres,	Charles Kunkel	1 25

Jean Paul's Operatic Fantasies.

1. IL TROVATORE.....	Verdi	1 00
2. FATINITZA.....	Suppe	1 00
3. BOHEMIAN GIRL.....	Balfe	1 00

4. NORMA.....	Bellini	1 00
5. H. M. S. PINAFORE.....	Sullivan	1 00
6. LA SONNAMBULA.....	Bellini	1 00

St. Louis: KUNKEL BROS., Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

IL TROVATORE.

Morceau de Concert.

Revised Edition.

Tempo di Marcia. $\text{♩} = 72$.

Secondo.

Claude Melnotte. Op. 117

mf

Pedale.

ff

f

mf

5 4 5 4 4 5 5

3 2 3 2 3 2 3

87 - 16

Copyright, Kunkel Bros. 1884.

IL TROVATORE.

Revised Edition.

Morceau de Concert.

Claude Melnotte. Op. 117.

Tempo di Marcia. $\text{♩} = 72$.

Primo.

8-----

mf

Pedale.

8-----

8-----

8-----

8-----

8-----

f

mf

87 - 16

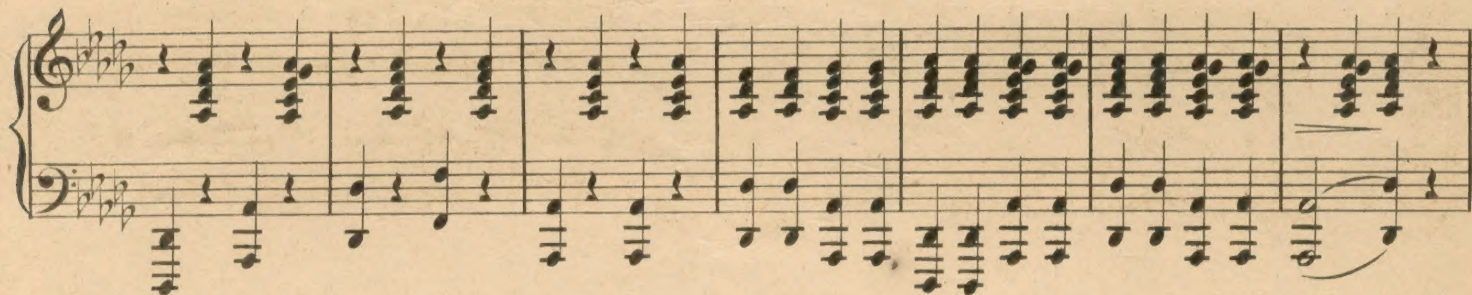
This piece is one of thirteen that appeared in Kunkel's Musical Review for September 1889

ROBYN'S latest
ELMAIM Valse Brillante,

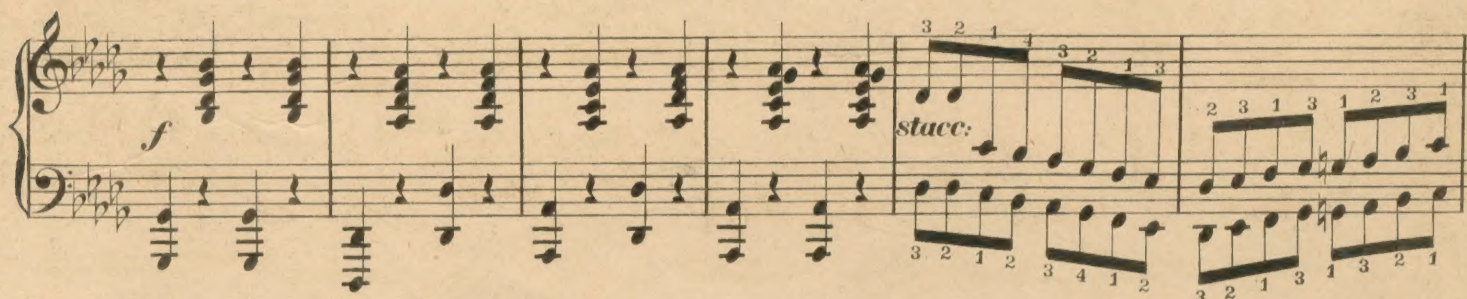
Price 60 cents

Risoluto.

First system of musical notation. Treble and bass staves. Dynamics: *ff*, *ff*, *ff*, *ff*, *mf*. Pedal markings: *Ped.* with asterisks.



Second system of musical notation. Treble and bass staves. Continuation of the piece.



Third system of musical notation. Treble and bass staves. Dynamics: *f*. Marking: *stacc.* (staccato). Fingerings: 3 2 1 4, 3 2 1 3, 2 3 1 3, 1 2 3 1, 3 2 1 2, 3 4 1 2, 3 2 1 3, 1 3 2 1.



Fourth system of musical notation. Treble and bass staves. Marking: *poco a poco cres.* (poco a poco crescendo). Dynamics: *f*. Pedal markings: *Ped.* with asterisks.



Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *ff*, *f*. Pedal markings: *Ped.* with asterisks. First ending bracket: 1.

8

Risoluto.

ff *ff* *ff* *mf*

Ped. * Ped. * Ped. * Ped. *

8

8

f *mf*

8

f *poco a poco cres.*

$\frac{1}{2} \frac{4}{4}$ $\frac{1}{2} \frac{4}{4}$ $\frac{1}{3} \frac{5}{5}$ $\frac{1}{3} \frac{5}{5}$

Ped. * Ped. * Ped. *

8

ff *f*

$\frac{1}{3} \frac{5}{5}$ $\frac{1}{3} \frac{5}{5}$ $\frac{1}{2} \frac{4}{4}$ $\frac{1}{2} \frac{4}{4}$

Ped. * Ped. *

2.

ff *f* *f* *ff* *ff* *ff*

Ped. * Ped. *

p *stacc.*

mf

p

p *pp* *pp*

Primo.

7

2. 8

ff *ff* *ff* *ff*

Ped. *

8

ff *p*

8

mf *mf*

8

p

p *pp* *pp*

Cantabile.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. Ped.

Ped. Ped. Ped. * 87 - 16

Andantino 8 — 69. *Primo.* 8 8 8 8 9

p *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.*

f *mf* *f* *Ped.*

mf *f* *mf* *Ped.*

f *mf* *p* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

87 - 16

Cantabile.

First system of the musical score. The right hand features a melodic line with fingerings (5, 3, 1, 3, 4, 3, 5, 3, 1, 3, 4, 3, 4, 2, 1, 4, 5, 4, 3, 1, 2, 3, 1) and a dynamic marking of *p*. The left hand plays a steady accompaniment of chords with fingerings (1, 2, 3, 5, 5). Pedal points are indicated by 'Ped.' and asterisks.

Second system of the musical score. The right hand continues the melodic line with fingerings (5, 3, 1, 3, 4, 3, 5, 3, 1, 3, 1, 3, 4, 2, 1, 5, 1, 3, 1, 2, 3, 4, 2). The left hand accompaniment remains consistent. A dynamic marking of *mf* appears towards the end of the system. Pedal points are indicated by 'Ped.' and asterisks.

dolce.

Third system of the musical score, marked *dolce*. The right hand features a more complex melodic line with fingerings (5, 4, 4, 3, 2, 2, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1). The left hand accompaniment continues with fingerings (2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3, 2, 3, 1, 3). Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of the musical score. The right hand features a melodic line with fingerings (1, 2, 5, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1). The left hand accompaniment continues with fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3). A dynamic marking of *f* appears. Pedal points are indicated by 'Ped.' and asterisks.

Primo. 11

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

leggiero.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Secondo.

Ped. * Ped. Ped. Ped. * Ped. *

Ped. * Ped. Ped. Ped. *

Ped. * Ped. * Ped. Ped. * Ped. * Ped. *

Ped. * Ped. Ped. Ped. Ped. Ped.

8 *Primo.* 13

Ped. * Ped. Ped. Ped.

8 *or thus:*

r. h.
l. h.

Ped.

8 *leggero.*

f

Ped. *

8

h

Ped. * Ped. Ped. Ped. *

8

Ped. * Ped. Ped. * Ped. * Ped. *

8 *calando.*

pp

Ped. * Ped. Ped. Ped. Ped.

14 *Allegro* ♩ — 138.

Secondo.

Anvil Chorus.

14 *Allegro* 138. *Secondo.*

Anvil Chorus.

The musical score is for the 'Anvil Chorus' from Rossini's opera 'The Barber of Seville'. It is marked 'Allegro' and 'Secondo' (second ending). The score is in 4/4 time and G major. It features a piano accompaniment and a vocal line. The piano part begins with a forte (f) dynamic and includes a pedal point marked 'Ped.' with a star symbol. The vocal line is marked 'Anvil Chorus.' and includes various musical notations such as slurs, ties, and fingerings. The score is presented on a single page with a light beige background.

The image shows a page of a musical score, likely for a piano. The score is written on two staves, a treble clef staff on top and a bass clef staff on the bottom. The music is in 2/4 time, as indicated by the time signature. The key signature is one flat (B-flat). The score is for a piece titled "The Merry Widow" by Franz Lehár, Act II, Scene 1. The music is characterized by a complex melody with many accidentals and dynamic markings like "p" (piano) and "f" (forte). The score is written in a style typical of early 20th-century musical notation.

This musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings such as *f* (forte) and *p* (piano), and fingerings indicated by numbers 1 through 5. The score includes a key signature change to one sharp (F#) and a time signature of 3/4. The music is characterized by its rhythmic complexity and melodic lines, typical of the Viennese waltz style.

Allegro 138. Anvil Chorus.

Primo.

15

8

f *Ped.* *

8

f

8

f

8

f

B

p

f *p* *f*

Secondo.

First system of musical notation, measures 1-4. Treble and bass staves. Treble has complex chords and arpeggios with fingerings. Bass has a steady eighth-note accompaniment. Dynamics: *f*, *f*, *f*, *ff*.

Second system of musical notation, measures 5-8. Treble has chords with accents. Bass has eighth-note accompaniment. Dynamics: *ff*, *ff*. Pedal marks below bass staff.

Third system of musical notation, measures 9-12. Treble has arpeggiated chords. Bass has eighth-note accompaniment. Dynamics: *f*, *f*. Pedal marks below bass staff.

Fourth system of musical notation, measures 13-16. Treble has chords with accents. Bass has eighth-note accompaniment. Dynamics: *ff*, *ff*. Pedal marks below bass staff.

Fifth system of musical notation, measures 17-20. Treble has chords. Bass has eighth-note accompaniment. Dynamics: *ff*, *ff*, *sf*, *sf*, *fff*. Pedal marks below bass staff.

[illegible]

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Bülow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," Beethoven; "Moonlight Sonata," Beethoven; "La Fileuse," Raff; "Invitation to the Dance," Weber; "Polonaise in E flat," Liszt; with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Literateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.:

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen:—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisors. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's *Velocity Studies*, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Bülow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KAN., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.



Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE!

WORTH OF MUSIC, consisting of from 8 to 25 Pieces; the latest of our publications for the purpose of introduction.

Send 25 cents for Mailing

and in Return Receive

\$5 to \$7

Address, KUNKEL BROS., 612 Olive Street, ST. LOUIS, MO

CARELESS ELEGANCE.

QUICKSTEP.

GEO. SCHLEIFFARTH.

Con agitato (Cheerful and light). ♩=126.

First system of musical notation for 'Careless Elegance'. It features a treble and bass staff with a key signature of one flat (B-flat). The tempo is marked 'Con agitato' with a metronome indication of 126. The first measure is marked with a forte 'f' dynamic. The system concludes with a repeat sign and a 'pizz.' (pizzicato) instruction.

Second system of musical notation. It continues the piece with various musical notations including slurs, ties, and dynamic markings. It ends with a 'pizz.' instruction.

Third system of musical notation. It includes a 'FINE.' marking at the end of the system.

Fourth system of musical notation. It begins with a mezzo-forte 'mf' dynamic and includes a 'pizz.' instruction.

Fifth system of musical notation. It includes a mezzo-forte 'mf' dynamic, a 'cres.' (crescendo) marking, and a 'sf' (sforzando) marking. The system ends with a 'pizz.' instruction.

First system of the Trio section. It is marked 'TRIO.' and 'Glozoso (with mirth)'. The tempo is slower than the previous section. It includes a 'pizz.' instruction.

Second system of the Trio section. It includes a first ending bracket labeled '1.' and a 'pizz.' instruction.

Third system of the Trio section. It includes a second ending bracket labeled '2.' and a 'pizz.' instruction.

Fourth system of the Trio section. It includes a first ending bracket labeled '1.' and a 'pizz.' instruction.

Fifth system of the Trio section. It includes a 'B' section marking and a 'Con fuoco (very spirited)' tempo change. It ends with a 'pizz.' instruction.

Sixth system of the Trio section. It includes a first ending bracket labeled '1.' and a 'pizz.' instruction.

ALPINE STORM.

A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of his flock to his faithful and well trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, leap from rock to rock, the trees twist their arms as if in agony and bend before the storm King as if asking for mercy at his hands. Their prayer is heard. The storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flocks to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

Moderato. ♩—144. The young shepherd plays a love song upon his oboe.

CHARLES KUNKEL, Op. 105.

First system of musical notation for the oboe part. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Moderato' with a metronome indication of 144. The first measure is marked 'pp' (pianissimo) and 'una corda (soft pedal)'. The melody is a love song played by the young shepherd.

Second system of musical notation. It continues the oboe melody from the first system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Third system of musical notation. It continues the oboe melody. A text annotation 'The thunder of a distant storm mingled with the pastoral melody.' is placed above the staff.

Fourth system of musical notation. It continues the oboe melody. A text annotation 'The thunder becomes more distinct.' is placed above the staff.

Copyright—Kunkel Bros., 1888—KUNKEL'S ROYAL EDITION.

METRONOME, 50 Cts. Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 Cents. This Metronome is an absolute perfection in action. No person should be without one of these Metronomes. At most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

Fifth system of musical notation. It continues the oboe melody. A text annotation 'The shepherd gives a signal' is placed above the staff.

Sixth system of musical notation. It continues the oboe melody. A text annotation 'The shepherd gives a signal' is placed above the staff.

Seventh system of musical notation. It continues the oboe melody. A text annotation 'The shepherd gives a signal' is placed above the staff.

Eighth system of musical notation. It continues the oboe melody. A text annotation 'The shepherd gives a signal' is placed above the staff.

Ninth system of musical notation. It continues the oboe melody. A text annotation 'The shepherd gives a signal' is placed above the staff.

ALPINE STORM—Solo.

MUSIC FREE! Send 25 Cents for Mailing and in Return Receive **THREE DOLLARS** WORTH OF MUSIC, comprising from 8 to 25 pieces, the latest of our publications, for the purpose of Address, KUNKEL BROS., 612 Olive Street, ST. LOUIS, MO

Here follows the Storm as described.